

The University of Chicago

THE USE OF LATIN SOURCES IN THE  
WRITINGS OF FRANCIS SABIE

A PART OF A DISSERTATION SUBMITTED  
TO THE FACULTY OF THE DIVISION OF  
THE HUMANITIES IN CANDIDACY FOR  
THE DEGREE OF DOCTOR OF PHILOSOPHY

DEPARTMENT OF ENGLISH LANGUAGE  
AND LITERATURE

1933

By

M. DOROTHY MAWDSLEY

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## THE USE OF LATIN SOURCES IN THE WRITINGS OF FRANCIS SABIE

So far as is known, the complete bibliography of the writings of Francis Sabie is as follows:

1. The Fisser-mans Tale: Of the famous Actes, Life and loue of Cassander a Grecian Knight, 1595.
2. Flora's Fortune. The second part and finishing of the Fisher-mans Tale. Containing, the strange accidentes which chaunced to Flora, and her supposed father Thirsis: also the happie meeting with her desired Cassander, 1595.
3. Pans Pipe, Three Pastorall Eglogues, in English Hexameter. with other poetical verses delightfull, 1595.
4. Adams Complaint. The Olde Worldes Tragedie. David and Bathsheba, 1596.

The Fisser-mans Tale and Flora's Fortune have been remarked on several times as an early example of the use of blank verse,<sup>1</sup> and Pans Pipe has similarly received mention as the first example of an attempt to write pastoral in Virgilian metre.<sup>2</sup>

Up to now, however, only Pans Pipe has been studied for its sources. In 1895 Katharina Windscheid (Die Englische Hirtendichtung von 1579-1625) first showed that the poet was indebted to Mantuan. Later J. W. Bright and W. P. Mustard made a complete study of the Latin sources of the poem (Modern Philology, VII (1909-10), 433-64).

An examination of Sabie's other poems has revealed that they are also heavily indebted to Latin sources. Ovid's Metamorphoses is the chief of these, but the debt to Mantuan is also considerable, and there is some borrowing from Ovid's other poems and from Virgil.

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<sup>1</sup>J. P. Collier, The Poetical Decameron (Edinburgh: Constable, 1820), pp. 139-40; J. P. Collier, A Bibliographical and Critical Account of the Rarest Books in the English Language (London: Joseph Lilly, 1865), pp. 305-7; W. W. Greg, Pastoral Poetry and Pastoral Drama (London: Bullen, 1906), p. 114.

<sup>2</sup>J. P. Collier, A Bibliographical and Critical Account of the Rarest Books in the English Language, pp. 305-7; W. W. Greg, Pastoral Poetry and Pastoral Drama, p. 114; R. B. McKerrow, "Classical Metres in Elizabethan Verse," Modern Language Quarterly, V (1902), 10.



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Although the story of The Fisherman's Tale and Flora's Fortune is based on Greene's Pandosto, many passages in the poems reflect classical influence. The following parallels are interesting:

Sabie, Fisherman's Tale, 1-6.

The darksome shade of cloudy night was past,  
Bright Lucifer brought in the chearefull day,  
With fire-breathing steeds light Titan drawne,  
Into his chariot newlie mounted was.  
Rose-cheekt Aurora with a sanguine hue,  
Her friendlie Phoebus louinglie did greet <sup>1</sup>

Ovid, Metamorphoses II.112-18.

Ecce vigil rutilo patefecit ab ortu  
purpureas Aurora fores et plena rosarum  
atria: diffugiunt stellae, quarum agmina cogit  
Lucifer et caeli statione novissimus exit.  
Quem petere ut terras mundumque rubescere vidit  
cornuaque extremas velut evanescere lunas,  
iungere equos Titan velocibus imperat Horis

The story of "Agenor's daughter" which is referred to in The Fisherman's Tale, 37, is told in Metamorphoses II.858 ff.

The storm which assails the fisherman at the beginning of the Tale is described with the first book of the Aeneid in mind:

Sabie, Fisherman's Tale, 45-7.

As once when angry Iuno  
Sude to the wind-god for Aeneas bane,  
Seas sweld, ropes crackt, sayles rent, shipmen cride out.

Sabie has certain phrases which he enjoys using again and again. For instance, he likes to say of a boat in a storm that it is one moment near heaven and the next near hell:

---

<sup>1</sup>Cf. also "ruddie Aurora," Fisherman's Tale, 220.

Sabie, Fisherman's Tale, 48-52.

Ay me, poore wretch, my little fleeting barke,  
Leapt like a feather, tost with blastes of wind:  
One while it seemde the loftie skies to touch,  
Straightwaies I thought it went to Plutoes lake,  
No hope of life at all I did expect.<sup>1</sup>

This may be based on the story of the shipwreck of Oeyx in the eleventh book of the Metamorphoses:

Ovid Metamorphoses XI. 503-506.

Et nunc sublimis veluti de vertice montis  
despicere in valles imumque Acheronta videtur,  
nunc, ubi demissam curvum circumstetit aequor,  
suspiciere inferno summum de gurgite caelum.

It is even more like the storm described by Ovid in the first book of the Tristia:

Ovid Tristia I. 11. 19-22.

Me miserum, quanti montes volvuntur aquarum!  
iam iam tacturos sidera summa putes.  
quantas diducto subsidunt aequore valles!  
iam iam tacturas Tartara nigra putes.

Sabie's simile "Like Chrystal drops from Myrraces tree which fal"<sup>2</sup> refers to a story told in Metamorphoses X.

Cassander in his travels reaches the land of the Getes:

Sabie, The Fisherman's Tale, 192-94.

I went, from thence vnto the barbarous Getes,  
The flinty Getes for ohialrie, the Getes  
For mine exploytes, renowned me likewise.

The "Getes" are undoubtedly a recollection of the exile of Ovid.

---

<sup>1</sup>Cf. also, The Fisherman's Tale, 924 ff.  
Our flying pinnesse now mounted to and fro,  
Now downe to Stix, now vp to heauen they went:  
Ay me poore wretch, thus gan I then crie out:  
and Flora's Fortune, 27 ff.

Thus saylde they through the monster-shewing sea,  
Now flying vp to high Olympus tower,  
Now downe againe to Dis his hellish lake,  
Sometimes both whelmd with Neptunes frothy waues  
Sometimes again reuiu'd with drying winds.

<sup>2</sup>The Fisherman's Tale, 134.



Compare, for instance, his references in the Tristia III. x. 5;  
Tristia III. xiv. 42; Tristia IV. i. 67, etc.

The description of Flora ends with the words:

Sabie, The Fisherman's Tale, 360-61.

By these I iudge of members which were hid,  
Alas of them far better did I iudge.

These reflect Ovid Metamorphoses I. 502, "Si qua latent, meliora putat," or Ovid Amores III. ii. 35-6.

Suspicio ex istis et cetera posse placere,  
quae bene sub tenui condita veste latent.

There is a possible recollection of Aeneas' meeting with his mother in the following:

Sabie, The Fisherman's Tale, 366-68.

Then who had seene her, would haue doubtles said,  
A goddess she, no mortal wight had bene,  
In beautie she did Venus farre surpasses

Compare Virgil Aeneid I. 328, "Q dea certe" and

Virgil Aeneid I. 402.

Dixit, et avertens rosea cervice refulsit,  
Ambrosiaeque comae divinum vertice odorem  
Spiravere; pedes vestis defluxit ad imos:  
Et vera incessu patuit dea.

The various metamorphoses for love recounted by Cassander may be found in Ovid's Metamorphoses, except for Neptune's change to a weasel:

Sabie, The Fisherman's Tale, 433-39.

Loue conquers all things: it hath conquered  
Apollo once, it made him be a swaine,  
Yea mightie Mars in armes invincible,  
It forced hath to lay aside his speare,  
Loue made the sea-god take a Wesils shape,  
Yea mighty Loue, whose rage makes earth to shake,  
Loue made to take the snow-white shape of Bull.<sup>1</sup>

---

<sup>1</sup>The passage is closely paralleled in Greene's Pandosto:  
"The heauenly gods haue sometime earthly thoughts: Neptune became

In giving arguments against marriage, Flora refers to Scylla and Charybdis.

Sabie, The Fisherman's Tale, 572-74.

So saith she, shunning vast Charibdis gulfe,  
I should int' Silla fal, as bad or worse.  
Then children come, then charge of keeping house....

Ovid tells the story of Charybdis' objection to marriage in the Metamorphoses XIII. 730 ff. There is, however, no verbal similarity here between Ovid and Sabie.

The rurall gods referred to by Sabie are also perhaps a recollection of Ovid:

Sabie, The Fisherman's Tale, 661-63.

The Naydes, Nymphs, Nereides and Faunes,  
The Satyrs, Fayries, and each rurall power....

Ovid Metamorphoses I. 192-93.

Sunt mihi semidei, sunt, rustica numina, nymphae  
faunisque satyrique et monticoolae silvani

The name of the captain who is engaged by Cassander to carry them into Greece is Palinurus, a name which is a further reminder of the Aeneid since that was the name of Aeneas's helmsman.

The complaint of Thirsis when he is about to be carried away by the escaping lovers may possibly be a reflection of many of the complaints of Ovid in his Tristia.

Sabie, The Fisherman's Tale, 889-92.

What should I do, shal these old age-shakt lims,  
Be tost on seas, which rather couet rest:  
Shall I now lue amongst some barbarous folke,  
And in some vicious country lay my bones.

Compare with this Ovid's Tristia I. v. 74-5; Tristia V. vii. 23-4,

---

a Ram, Jupiter a Bull, Apollo a shepherd: they Gods, and yet in loue: and thow a man appointed to loue." (E<sub>3</sub>)

etc.

There is a reference to the deluge (Metamorphoses I) in  
The Fisherman's Tale, 917-19.

Blacke hellish mystes the splendent skies obsourde,  
Skies taking now the shape that once they did  
When princelie Ioue did worke the great deluge.<sup>1</sup>

The roaring of the storm is compared to the discharge of cannon:

Sabie, The Fisherman's Tale, 942-44.

Fierce Adria remunified his force,  
A roaring cannon he againe dischargde,  
Which rent our ships against the craggie rockes.<sup>1</sup>

This is probably a recollection of:

Ovid Metamorphoses XI. 507-9.

Saepe dat ingentem fluctu latus icta fragorem  
nec leuius pulsata sonat, quam ferreus olim  
cum laceras aries balistave concutit arces.

A similar passage, also is:

Ovid Tristia I. ii. 47-8.

Nec leuius tabulae laterum feriuntur ab undis,  
quam grave balistae moenia pulsat onus.

The end of the storm, too, has its parallel in the  
Metamorphoses:

Sabie, Flora's Fortune, 32-6.

Long sailde they thus, not thinking once of life.  
Sencelesse as one on whome Ioues fire hath falne,  
Or fearfull weapons fram'd by Cyclops hands,  
When suddenlie Triton did sound retreyt  
To hoysting waues, and Eolus to windes.

Ovid Metamorphoses I. 330-35.

Nec maris ira manet, positoque tricuspile telo  
mulcet aquas rector pelagi supraque profundum  
exstantem atque umeros innato murice tectum  
caeruleum Tritona vocat conchaeque sonanti  
inspirare iubet fluctusque et flumina signo  
iam revocare dato.

---

<sup>1</sup>These passages have counterparts in Sabie's story of the deluge in The Olde World's Tragedie.



The next two lines found their inspiration in a later book of the same work:

Sabie, Flora's Fortune, 36-8.

..... and Eolus to windes:  
Seas were then milde, aire calme, each wind was husht  
And quiet then, as in the Halcions dayes:

Ovid Metamorphoses XI. 745-48.

Perque dies placidos hiberno tempore septem  
incubat Alcyone pendentibus aequore nidis.  
tunc iacet unda maris: ventos custodit et arcet  
Aeolus egressu praestatque nepotibus aequor.

The wedding night of Palemon and Iulina is thus described:

Sabie, Flora's Fortune, 386-91.

But oh, vnhappie time,  
O lucklesse night! the spousesall wife of Ioue  
Was not here present, Hymen was not here,  
Eumenides and Furies present were:  
And from the chamber top in hellish notes  
The Screech owle sang a lamentable song.

Ovid uses similar details in describing the wedding night of Tereus and Proone:

Ovid Metamorphoses VI. 428-31.

Non pronuba Iuno,  
non Hymenaeus adest, non illi Gratia lecto:  
Eumenides stravere torum, tectoque profanus  
incubuit bubo thalamique in culmine sedit.

The idea of consulting Themis rather than Apollo to determine the Queen's guilt was derived, as Sabie indicates, from Ovid's story of the deluge:

Sabie, Flora's Fortune, 763-67.

And send thou to the crime-disclosing God,  
Or Themis wise: she once declared how  
Lost humane kind should be restorde againe.  
Apollo or wise Themis will declare, <sup>1</sup>  
Her treacherous deed, so shall she iustly die.

---

<sup>1</sup> Cf., also, Flora's Fortune, 831-34.  
Fore-telling Themis, Themis onlie wise,  
Disclosresse of al hid and vnkowne deedes,

Ovid Metamorphoses I. 318-21.

Hic ubi Deucalion (nam cetera texerat aequor)  
cum consorte tori parva rate vectus adhaesit,  
Coryoidas nymphas et numina montis adorant  
fatidicamque Themis, quae tunc oracula tenebat.

The story of Mercury and Argus which is referred to in Flora's Fortune, 640-41, had been told in the Metamorphoses I. 668 ff.

Sabie, Flora's Fortune, 640-41.

Like Mercurie, who plaid vpon his pype,  
Whilst hundred-eyed Argus he did kill.<sup>1</sup>

There is a slight but definite reference to Mantuan in the story of the love of Dryano for Flora:

Sabie, Flora's Fortune, 1143-44 & 1151-52.

Ah lucklesse Earle, an outward heat who shund,  
And purchased thereby an inward flame....  
Her feature, ah her seemly feature pearc'd  
Him to the heart, so faire he thought she was.

Mantuan Fortunatus ii. 86.

Exteriorem aestum fugiens intrinsecus ardes.<sup>2</sup>

Finally, it is possible that the ideas which Sabie has Dryano express on seeing Flora were inspired by the comment of Phoebus on seeing Daphne:

Sabie, Flora's Fortune, 1155-

He praisde her haire, her eies, her seemly face,  
Her visage sweet, her fingers small and long.  
Ah quoth he, what would she be if she were  
Bedeck'd with gems, in steed of leaue boughes,  
How would she looke if she in costly robes,  
Were cloth'd in steed of homely cuntry rags.

Ovid Metamorphoses I. 497-501.

Spectat inornatos collo pendere capillos  
et "quid, si oomantur?" ait. videt igne micantes  
sideribus similes oculos, videt oscula, quae non  
est vidisse satis; laudat digitorque manusque  
bracchiaque et nudos media plus parte lacertos....

---

Who once didst tell Deucalion and his spouse,  
How lost mankind should be restord againe....

<sup>1</sup>The story is also referred to in Pan's Pipe, Eclogue I, l. 63.

<sup>2</sup>Also the source of Pan's Pipe, Eclogue I, l. 23 as has been remarked by Bright and Mustard.

The general line of development of Adams Complaint seems to have been suggested to Sabie by the story of the creation of the world in Ovid's Metamorphoses, Book I. Ovid's Metamorphoses had been the inspiration, earlier, for Abraham Fraunce's The Third Part of the Countesse of Pembrokes Yuychurch (1592). Here several startling metamorphoses are recounted at the request of Pembrokiana on the anniversary of the death of Amyntas. The first tale, told by Thirsis, bears a resemblance to Adams Complaint, inevitable since both writers evidently had Ovid in mind, but close enough in wording to suggest that Sabie may have read Fraunce's poem. That Fraunce's work would be familiar to Sabie seems fairly certain on other grounds. Fraunce was one of the leading advocates of the English hexameter, to which class of poems Sabie contributed his Pan's Pipe. It seems not impossible, therefore, that he was familiar with Fraunce, and had him in mind even while copying Ovid. To illustrate this, I shall quote some parallel passages.

Adams Complaint, 4.1.2. (Animals look to earth; man to heaven.)

Consider birds, beasts, fish, and other Creatures,  
Behold, they all looke groueling on the ground:  
He vnto heauen erected hath thy feature,  
That thou maist see his woonders, which abound.

Fraunce, Third Part of Countess of Pembrokes Yuychurch, p. 2.

And where other beasts lay poaring downe to the growndwards,  
Man with a greater state had a looke lift vp to Olympus,  
Whence his better part was then but lately deryued.

Ovid Metamorphoses I. 84-85.

Pronaque cum spectent animalia cetera terram,  
os homini sublime dedit caelumque videre  
iussit et erectos ad sidera tollere vultus.



It might be noted that *Sabie's* "heaven" is more like "caelum" than is *Fraunce's* "Olympus."

Five ideas treated by *Sabie* in two consecutive stanzas are derived from *Ovid*--the stars in the sky, the blustering winds, the evenness of the world, the creation of fishes and animals, all things subservient to man.

*Sabie*, Adams Complaint, 4.1.3-4.

For thee he made heauens Azur-painted cou'ring,  
Adorning it with starres, with Sunne, with Moone:  
The blustering windes within the aire be hou'ring,  
That thou his maruels mightst behold alone,  
Yet thou his greatest fabricke, with thy sinne  
To anger him didst first of all beginne.

For thee he fram'd earths euen-peysed globe,  
Hanging it in the aire to humaine woonder:  
And decked it with fruites, as with a robe,  
Making the seas deuide the same in sunder.  
The seas he dight with fish, the earth with beasts  
For thee, yet thou hast broken his behests.

*Ovid* Metamorphoses I. 34-35 (The even-peysed globe)

Principio terram, ne non aequalis ab omni  
parte foret, magni speciem glomeravit in orbis

58-60. (The blustering winds.)

Vix nunc obsistitur illis,  
cum sua quisque regat diverso flamina tractu,  
quin lanient mundum; tanta est discordia fratrum.

69-75. (Stars; fishes and beasts.)

Vix ita limitibus dissaepserat omnia certis,  
cum, quae pressa diu fuerant caligine caeca,  
sidera coeperunt toto effervescente caelo;  
neu regio foret ulla suis animalibus orba,  
astra tenent caeleste solum formaeque decorum,  
cesserunt nitidis habitandae piscibus undae,  
terra feras cepit, volucres agitabilis aer.

76-78. (Man has dominion over all.)

Sanctius his animal mentisque capacius altae  
deerat adhuc et quod dominari in cetera posset:  
natus homo est.

These ideas are all to be found in *Fraunce*:

Each part thus placed, round earth was cast in a compas  
Lyke to a globe or a ball, that noe syde might be vnequall.

.....  
Ouer sea and earth, the relenting ayre he reposed,  
..... there be the blustering  
Wyndes, whose roaring blasts would teare this world in a  
thousand  
Peeces might they rage at randon: (sic)  
.....  
Next to the ayre, bright sky, as a royall throne he reposed,  
And eache parte thereof with starre light all to bee-  
sprinkled.  
.....  
Fowles did fly by the ayre, and Fishes swam by the waters,  
Mylde beasts fed by the fyelds, and wylde beasts range  
by the Forrests...  
But man was wanting, who might be the absolut owner,  
And haue perfect rule and iurisdiction over  
Mylde beasts and wylde beasts, and Foules and slippery  
fishes.<sup>1</sup>

It should be noted that both Fraunce and Sabie apply the word "blustering" to the winds. It seems significant, too, that, although Ovid speaks of the waters only as surrounding the earth, both Fraunce and Sabie speak of the seas as dividing the earth into parts:

Ovid Metamorphoses I. 36-7.

Tum freta diffundi rapidisque tumescere ventis  
iussit et ambitae circumdare litora terrae;

Fraunce, Third Part of Countess of Pembrokes Yuychurch, v.1.

Then were swelling seas powrd foorth in places apoynted  
Here and there by the earth; whose braunches duly dyuyded  
Kyngdomes from Kyngdomes.

Sabie, Adams Complaint, 4.1.4.

Making the seas deuide the same in sunder.

Sabie's picture of the Garden of Eden, although it resembles the descriptions of the Golden Age popular at the time,<sup>2</sup> seems to be particularly indebted to Ovid's description in Book I of the Metamorphoses. Thus the idea that the earth yielded abundance without the use of the ploughshare is reminiscent of a

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<sup>1</sup>Fraunce, Third Part of Countess of Pembrokes Yuychurch, v.1 & 2.

<sup>2</sup>Cf. Spenser's cantos of Mutabilitie.

similar passage in Ovid:

Sabie, Adams Complaint, 3.2.3.

Earth neuer with ground-cleauing ploughshare wounded  
and

Sable, Adams Complaint, 5.1.4.

Thou didst not sow, no labour didst thou take,  
The earth bore all things neuer toucht with rake

Ovid Metamorphoses I. 101-2.

Ipsa quoque inmunis rostroque intacta nec ullis  
saucia vomeribus per se dabat omnia tellus,

and 109-12.

Mox etiam fruges tellus inarata ferebat,  
nec renovatus ager gravidis canebat aristis;  
flumina iam lactis, iam flumina nectaris ibant,  
flavaque de viridi stillabant ilice mella.<sup>1</sup>

The same idea is treated by Fraunce, v. 2.

Fruytefull ground vntorne, vntucht, was free fro the  
 ploughshare,  
 And self-sufficient, of her owne selfe yeilded  
 abundance

and again,

Yea good-natur'd ground at last gaue plentiful haruest  
Neuer sowd, still mowd, not tyld, yet fyld with  
abundance.

Ovid refers to the everlasting Spring before sin corrupted the earth:

Ovid Metamorphoses I. 107.

Ver erat aeternum, placidique tepentibus auris  
mulcebant zephyri natos sine semine flores.

This is expressed by Fraunce, v. 2.

Spring was still-springing, whole yeare was wholly a  
spring-tyme,  
Euer-shyning sunne with clowds was neuer eclipsed  
Euer-flowring flowrs with frosts were neuer anoyed.

Sabie's wording is not so near the Latin:

<sup>1</sup> Cf. also Ovid's *Amores* III. viii. 35 fol.



Sabie, Adams Complaint, 5.1.4.

Ah how Dame Ver the ground with flowers spread,  
and, 6.1.1.

Your euerlasing Spring abridged is.

Sabie and Ovid both regret the coming of the other seasons.

Sabie speaks of "Sommers beauty-spyolng drought," and complains:

Sabie, Adams Complaint, 5.1.5.

Then mystie Autumne with his raigne, bereaues  
The earth of hearbes, the trees of parched leaues.

and finally, 5.2.1.

If any Vernal remnant yet be left:  
By Aestaes heat, and Autumns raine not spoyled:  
The same by chil-cold Winter is bereft  
Of vigor: and with hoary frosts defoyled.

Fraunce remarks without comment that Jupiter made, four seasons:

"warne Spring, hoate Sommer, cold Wynter, changeable Autumne."

Ovid Metamorphoses I. 116-19.

Iuppiter antiqui contraxit tempora veris  
perque hiemes aestusque et inaequalis autumnos  
et breve ver spatiis exegit quattuor annum.

Man was then forced to build himself a house. Sabie addresses  
Adam:

Sabie, Adams Complaint, 5.2.3.

Forge thee a shelter, edifie an holde,  
To shield thee from the rage of winde and colde.

Ovid Metamorphoses I. 119-22.

Tum primum siccis aer fervoribus ustus  
canduit, et ventis glacies adstricta pendit;  
tum primum subiere domos; domus antra fuerunt  
et densi frutices et vinotae cortice virgae.

Fraunce, Third Part of Countess of Pembrokes Yuychurch, 3.

Then swelting doggstarre, then scalding breath of Apollo,  
Then northern Boreas caused better bowres to be builded.

Ovid deals in orderly development with the change from  
the age of gold to the age of silver, the age of brass, and the

age of iron.<sup>1</sup> Both Fraunce and Sabie consider the change from farming to mining without considering the development of the four ages:

Sabie, Adams Complaint, 9.1.1-2-3.

Vile Couetousnes in me first tooke his roote, ...  
Now shall rush in the fiery thirst of gaine,  
And golde in bowels of the earth inclosed: ...  
By mortall wightes rare mettals will be knocked,  
Which earth in her close treasure-house had locked.

Now shall be found the hurtfull mine of Iron,  
For which men wil into earths bellie enter:

Fraunce, Third Part of Countess of Pembrokes Yuychurch, 3.

Corne is now contemned, and fruitefull tree's but a tryfle,  
Their minde's all on mynes of brasse, lead, copper or Iron,  
Or gold, gold farre worse then brasse, lead, copper or Iron.  
Earth's very bowells now are torne eu'n downe to Auernus  
All for gold, gold worse then a thousand feends of Auernus.

Ovid Metamorphoses I. 127-31.

De duro est ultimo ferro.  
protinus inrupit venae peioris in aevum  
omne nefas fugitque pudor verumque fidesque;  
in quorum subiere locum fraudesque dolusque  
insidiaeque et vis et amor sceleratus habendi.

137-40.

Nec tantum segetes alimentaue debita dives  
poscebatur humus, sed itum est in viscera terrae,  
quasque reconsiderat Stygiisque admoverat umbris,  
effodiuntur opes, inritamenta malorum.

From this iron will come war:

Sabie, Adams Complaint, 9.1.3.

The glittering steele besieged foes t'enuiron,  
They now will into swords and Lances temper.

Ovid Metamorphoses I. 141-43.

Iamque nocens ferrum ferroque nocentius aurum  
prodierat, prodit bellum, quod pugnat utroque,  
sanguineaue manu crepitantia concutit arma.

Now trade will begin:

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<sup>1</sup>Ovid Metamorphoses I. 113-50.

Sabie, Adams Complaint, 9.1.4.

The lofty pine which mountaine top affoords,  
Cut downe, shall now into a Mast be squared.  
The yellow brasse nayled to Firre-tree boords,  
Shall cut the seas, as earth with plough is ared.<sup>1</sup>

Ovid Metamorphoses I. 94-5.

Nondum caesa suis, peregrinum ut viseret orbem,  
montibus in liquidas pinus descenderat undas,

and, 133-34.

quaeque prius steterant in montibus altis,  
fluctibus ignotis exsultavere carinae,

This reference to the use of the pine tree in the construction of boats is not exactly paralleled in Fraunce, though he does associate the pine with the mountain top in

Pinetrees pitcht vpon hills, gaue wonted grace to the  
hill-toppe. (p. 2)

---

<sup>1</sup>I cannot find a source for the next to the last line in the Latin. Why choose fir? In the Latin, not brass but iron was the age.

One or two parallels between Sabie and Mantuan can also be pointed out. Mantuan illustrates the animals preying on each other, but uses different examples from those chosen by Sabie: thus, Adams Complaint, 8.1.3. depicts the eagle attacking the sparrow; the lion, the hind; and the whale, the fish - Mantuan has the wolf preying on the lamb, the eagle on the dove, and the dolphin on the fish:

Mantuan Eclogue IX. 114.

Agna lupo, mites aquilis sunt praeda columbae,  
innocuous delphin venatur in aequore pisces.

The curse laid on the serpent in Genesis, iii, 14, is repeated in Mantuan Eclogue IX. 130.

Sed procul en coluber tortos in pulvere gressus  
flectit et exsertis sitiens ferit aëra linguis.

Sabie, Adams Complaint, 11.1.3.

For want of feet: through woods and deserts thicke  
Vpon thy griesillie belly shalt thou slide:  
And for thy food dust of the earth shalt licke.

The fable of the provident ant seems to have been popular with others beside Sabie. Adam discusses men's thirst for riches:

Sabie, Adams Complaint, 9.2.1.

This sayd, on earth his glowing eyes he fastned,  
There saw an Ant, a little creeping elfe,  
Who dragg'd with her a Barley graine, and hastned  
Home to her caue, graine bigger than her selfe:  
O learne he cries, learne Adam of this Ant,  
To worke in youth, least afterward thou want.

The figure is generally developed with the ant working against Winter, as in Drant's Medicinable Morall of 1566, translating Horace's First Satire 33-35:



Parvula nam exemplo est magni formica laboris  
ore trahit quodcunque potest atque addit acervo,  
quem struit haud ignara ac non incauta futuri.

Barclay copies the figure from Mantuan:

Barclay Egloge 4.

The lytell emet-is wyse and prouydent  
In somer workyng-with labour dilygent  
In her smalle caue - conueying corne and grayne  
Her lyfe in wynter - to norisshe and sustayne  
And with her small mouthe - is busy it cuttyng  
Lest in her caue - the same might growe or spring  
So man of reason - hymselfe reputyng sage  
In youthe shulde puruey - to lyue theron in age.

Mantuan Eglogue V. 36.

En formica, brevis sed provida bestia condit  
in brumam nova farra cavis aestate latebris,  
neve renascentur fruges secat ore sepultas.

It would seem that Sabie, too, had Mantuan in mind. Mantuan follows quickly with a discussion of wealth similar to the one with which Sabie had prefaced his example:

Mantuan Eglogue V. 44.

Quid quaeris opes? Deus omnia in omnes  
dividet, ut melius nobis videt esse futurum.

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<sup>1</sup>Cf. also Virgil's Aeneid IV. 402 ff. Virgil also has the ant anxious for its old age in Georgics I. 186: "Atque inopi metuens formica senectae."

Sabie's The Old Worlds Tragedie is little more than a mélange of Genesis and Books XI and I of the Metamorphoses. The relationship to Genesis is expected from the title of Sabie's poem, but the use made of Ovid is equally close and amounts at times to direct translation. It is worth noting that the close paraphrase of Ovid made by Fraunce in the Third Part of the Countess of Pembrokes Yuychurch extends also to a part of the story of the flood told in Book I of the Metamorphoses.

The details of the coming of the storm find close parallels in the story of the shipwreck of Ceyx in Book XI of Ovid's Metamorphoses:

Sabie, The Old Worlds Tragedie, 213.

Now had the morne still clad in mourning weeds,  
Thrise open'd gates to Phaebus fiery steeds,  
Steeds smoking wet, yet from his flaming carre,  
No light did come, blacke mystes his light did scarre.

Ovid Metamorphoses XI. 570-72.

Lucifer obscurus nec quem cognoscere posses  
illa luce fuit, quoniamque excedere caelo  
non licuit densis texit sua nubibus ora.

The movement of the Ark on the waters is described in terms which are also reminiscent of Ovid:

Sabie, The Old Worlds Tragedie, 300.

And now the Arke where Noah did abide,  
Was hoisted vp with ouer-swelling tide.  
One while all hidden to the earth it fell,  
As though it would have gone to visit hell,  
One while againe it seemed to arrise,  
And suddenly would mount up to the skies:  
No sterne it had, no mast, no sayle, no guide,  
But caried was at pleasure of the tide.  
Twise twenty dayes as blacke as any cole  
The murthering raine distilled from the Pole.

Ovid Metamorphoses XI. 503-6.

Et nunc sublimis veluti de vertice montis  
despicere in valles imumque Acheronta videtur  
nunc, ubi demissam curvum circumstetit aequor,  
auspicere inferno summum de gurgite caelum.<sup>1</sup>

Sabie compares the roaring of the storm to cannon:

Sabie, The Old Worlds Tragedie, 201.

The glowing skies resounded like a thunder,  
As though heauens sacred vaults had cleft in sunder.  
As though ten thousand Cannons huge discharged  
Their roaring sounds with fall of forts enlarged.

Ovid Metamorphoses XI. 507-9.

Saepe dat ingentem fluctu latus iota fragorem  
nec leuius pulsata sonat, quam ferreus olim  
cum laceras aries balistave concutit arces,

He compares the entrance of the storm to that of the foe into a beleaguered city:

Sabie, The Old Worlds Tragedie, 235.

Raine falling, and seas rising without pittie,  
Made entrance into euerie house and cittie:  
As when a Fort or sacked citties wallee,  
With violence of rampir'd engines falles,  
The furious foe runnes raging through the streets,  
With bloody weapons killing whom he meetes.  
An hideous cry and sound arriseth then  
Of maymed women and distressed men.

Ovid Metamorphoses XI. 533-38.

Pars igitur temptabat adhuc invadere pinum,  
pars maris intus erat: trepidant haud setius omnes,  
quam solet urbs aliis murum fodientibus extra  
atque aliis murum trepidare tenentibus intus.  
deficit ars, animique cadunt, totidemque videntur,  
quot veniunt fluctus, ruere atque inrumpere mortes.

Finally, equally accurate details are given of the last moments of the victims:

Sabie, The Old Worlds Tragedie, 268.

There might you see how louingly the mother  
With her sweet daughter kissed one the other:

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<sup>1</sup>Cf. also Virgil Aeneid III. 564 ff.:  
Tollimur in caelum curvato gurgite et idem  
Subducta ad Manis imos desedimus unda.

One piteously requesting others help,  
Yet neither of them knew to ayd himselfe.  
The dying sonne now at the latest gaspe,  
About his clasping fathers necke did claspe  
And ready now to bid their last farewell,  
Were snatched both with seas and billows fel:

Ovid Metamorphoses XI. 539-43.

Non tenet hic lacrimas, stupet hic, vocat ille beatos,  
funera quos maneat, hic votis numen adorat  
bracchiaque ad caelum, quod non videt, inrita tollens  
poscit opem; subeunt illi fraterque parensque,  
huic cum pignoribus domus et quodcunque relictum est.

Elsewhere the poem closely paraphrases the story of Deucalion in  
Book I of the Metamorphoses. Thus, some of the sins itemized by  
Sable are:

Sable, The Old Worlds Tragedie, 27.

The Host was oft times slaine by lodged stranger,  
Guest of his hoste stood many times in danger.  
Vile Auarice all mortall hearts possessed,  
The weaker lay in euery street oppressed:  
Men sought by cruell bloodshed gaine to gather,  
The sonne for riches sought to slay his father:  
The brother mixed poyson for his brother,  
She for her daughter: daughter for her mother.

Ovid Metamorphoses I. 144-48.

Vivitur ex rapto: non hospes ab hospite tutus,  
non socer a genero, fratrum quoque gratia rara est;  
inminet exitio vir coniugis; illa mariti,  
lurida terribilis miscent aconita novercae,<sup>1</sup>  
filius ante diem patrios inquirat in annos.<sup>1</sup>

Overcome by these crimes, Astraea left the earth:

Sable, Old Worlds Tragedie, 76.

Whom just Astrea seeing in this sort,  
A sudden feare amaz'd her mean report,

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<sup>1</sup>Fraunce, Third Part of the Countess of Pembrokes  
Yuychurch:

Guest fears to be robd as he sleepeth,  
Hoast can skarce trust guest; wife longs for death of her  
husband,  
Husband loath's his wife, and brethren skarcely be brethren.  
Infamous stepdames keepe cups with poyson abounding  
For theyr sons in law: and sons (o viperus of-spring)  
Dayly before theyre dayes with fathers dayes to be ending,  
All's turnd vpside downe.



And leauing earth with all that hideous crew,  
Unto the skies without delay she flew.

Ovid Metamorphoses I. 149-50.

Victa iacet pietas, et virgo caede madentis  
ultima caelestum terras Astraea reliquit.<sup>1</sup>

Genesis, vi, 4, stated that "there were giants on the earth in those days," and suggested the battle of the giants against the gods:

Sabie, Old Worlds Tragedie, 81.

And now huge Gyants vpon earth remained  
With whose vile ofspring al the earth was stained....  
These heaped sinne on sinne, and fault on fault,  
As high as Pelton (sic) or Olympus vault:  
As high as Pindus or steep Ossa either  
Were Pindus or steep Ossa clapt together....  
He saw how sinne and vile impietie  
Vanted themselves against his Deitie  
The Adder-pawed gyants, mounts of euill  
Touching the skies, base children of the deuill.

Ovid Metamorphoses I. 151.

Adfectasse ferunt regnum caeleste gigantas  
altaque congestos struxisse ad sidera montis  
tum pater omnipotens misso perfregit Olympum  
fulmine et excussit subiectae Pelion Ossae...  
perfusam multo natorum sanguine Terram  
imaduisse ferunt...<sup>2</sup>

The figure "adder-pawed" comes from:

Ovid Metamorphoses I. 182-84.

Non ego pro mundi regno magis anxius illa  
tempestate fui, qua centum quisque parabat  
inicere anguipedem captivo bracchia caelo.

When the storm began, Jupiter shook his head and shook  
the earth:

Sabie, Old Worlds Tragedie, 107-8.

His sacred head heerat he gan to shake,  
Wherat the skies, the earth and all did quake.

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<sup>1</sup>Fraunce, Third Part of the Countess of Pembrokes  
Yuychurch:

At last Astraea departed  
And from damnable earth, to the spotles skie she remoued.

<sup>2</sup>For Ossa on Pelion, cf. also Virgil Georgic I. 381.

Ovid Metamorphoses I. 177-80.

Ergo ubi marmoreo superi sedere recessu,  
celsior ipse loco sceptroque innixus eburno  
terrificam capitis concussit terque quaterque  
caesariem, cum qua terram, mare, sidera movit.

He determined to destroy man:

Sabie, Old Worlds Tragedie, 121-22.

Thus am I minded, thus doe I intend,  
All living creatures now shall have an end.

Ovid Metamorphoses I. 187-88.

Nunc mihi qua totem Nereus circumsonat orbem,  
perdendam est mortale genus.

The winds thronged forth; there was thunder; God's left hand  
crushed the clouds for rain:

Sabie, Old Worlds Tragedie, 193.

Winds thronged forth, and strove in skies aloft  
As civil warres among them had been wrought,...  
Then thou (O woe) heavens Architect began  
To pour thy feareful threats on mortall man:  
The glowing skies resounded like a thunder,  
As though heavens sacred vault had cleft in sunder...  
His right hand shoke the earth, his left hand crushed  
The clouds, then raine in great abundance rushed.

Ovid Metamorphoses I. 262-69.

Protinus Aeolus Aquilonem claudit in antris  
et quaecumque fugant inductas flamina nubes  
emittitque Notus. madidis Notus evolat alis,  
terribilem picea tectus caligine vultus;  
barba gravis nimbus, canis fluit unda capillis;  
fronte sedent nebulae, rorant pennaeque sinusque.  
utque manu lata pendentia nubila pressit,  
fit fragor; hinc densi funduntur ab aethere nimbi.

Jove's wrath still not satisfied, he calls on the rivers and  
the god, Neptune:

Sabie, Old Worlds Tragedie, 207.

Raine poured forth, yet not content, his anger  
Enforced swelling tydes on earth to wander.  
Then broken were the heads of watric fountains,  
They gushed from the feet of craggie mountaines:  
Seas lent them waues their courses to maintaine,  
Earth made them passage to his vtter bane.

Ovid Metamorphoses I. 274.

Nec caelo contenta suo est Iovis ira, sed illum  
caeruleus frater iuvat auxiliaribus undis.  
convocat hic amnes: qui postquam tecta tyranni  
intravere sui, "non est hortamine longo  
nunc" ait "utendum; vires effundite vestras:  
sic opus est! aperite domos ac mole remota  
fluminibus vestris totas inmittite habenas!"  
iusserat; hi redeunt ac fontibus ora relaxant  
et defrenato volvuntur in aequora cursu  
Ipse tridente suo terram percussit, at illa  
intremuit motuque vias patefecit aquarum  
exspatiata ruunt per apertos flumina campos.

The husbandman's crops are ruined:

Sabie, Old Worlds Tragedie, 219.

And shortly did the husband man complaine  
That all his whole years traueell and his paine  
Were brought to ruin, corne and goodly flowers  
Were prostrate laid with ouer-flowing showers.

Ovid Metamorphoses I. 272.

Sternuntur segetes et dep'lorata coloni  
vota iacent, longique perit labor inritus anni.

Sabie copies Ovid in his account of the effect of the  
flood on the inhabitants of the earth:

Sabie, Old Worlds Tragedie, 228.

The falling raine and rising flouds ran ouer  
All champion countries, where men lately plowed  
Now waters stood, and scullers might have rowed...  
So far'd it with the people of this time,  
Some vpon roofes and turrets high did clime,  
One takes the highest mountaine he can see,  
Another sits a fishing in a tree.  
One thrusts himselfe into a wherry boat,  
And desperately upon the waues doth floate.

Ovid Metamorphoses I. 293.

Occupat hic collem, cumba sedet alter adunca  
et ducit remos illis, ubi nuper arabat:  
ille supra segetes aut mersae culmina villae  
navigat, hic summa piscem deprendit in ulmo.

The animals overtaken by the flood are similarly described:

Sabie, Old Worlds Tragedie, 288-99.

The bristle-bearing bore, and gentle sheepe  
Swam both together in the surging deep  
The silly Lambe was with the rauening Wolfe

Drown'd in the vast no-pittie taking gulfe  
The liuelesse Lyon in the deep did swim,  
Nought did the Tygers courage profit him,  
Nought booted it the Beare to roar and grind,  
No profit by his swiftnesse got the Hind.  
And hauing long time with exceeding paine  
Flowne through the aire, disturbed still with raine,  
The wearie bird not finding any ground,  
Fals downe in seas, and at the last is drown'd.

Ovid Metamorphoses I. 304.

Nat lupus inter oves, fulvos vehit unda leones,  
Unda vehit tigres; nec vires fulminis apro,  
crura nec ablato prosunt velocia cervo,  
quaesitisque diu terris, ubi sistere possit,  
in mare lassatis volucris vaga decedit alis.

When the flood reached its height, the tallest mountains were covered:

Sable, Old Worlds Tragedie, 310.

The tallest mountaines in the world so wide,  
Now couered were with ouer-swelling tide.  
The ayrie Alpes and eke Pernassus faire  
Now hidden were with waues, a woonder rare.

Ovid Metamorphoses I. 309.

Obruerat tumulos inmensa licentia ponti,  
pulsabantque novi montana cacumina fluctus.

It is on Parnassus that Deucalion and his wife come finally to rest. (Ovid Metamorphoses I. 316 ff.) Even Aetna's sulphurous flames are quenched. The idea for this perhaps comes from the fifteenth book of the Metamorphoses:

Sable, Old Worlds Tragedie, 316.

Now first of all igniferous Aetnas caues,  
And Ciclops flames were quench'd with salt-sea waues.

Ovid Metamorphoses XV. 340.

Nec quae sulphureis ardet fornacibus Aetna,  
ignea semper erit, neque enim fuit ignea semper.

Under the water, the dolphins wander:

Sable, Old Worlds Tragedie, 322-23.

The Dolphins woonder vnder watrie floods,  
To see faire turrets and thicke grouie woods.



Ovid Metamorphoses I. 301.

Mirantur sub aqua lucos urbesque domosque  
Nereides, silvasque tenent delphines et altis  
incursant ramis agitataque robora pulsant.

Porpoises occupy the sheep pastures:

Sabie, Old Worlds Tragedie, 330-31.

And where the Goat was woont her food to swallow,  
Foule Porposses and seaish monsters wallow.

Ovid Metamorphoses I. 299-300.

Et, modo qua graciles gramen carpsere capellae,  
nunc ibi deformes ponunt sua corpora phocae.

The whole earth has become a shoreless ocean:

Sabie, Old Worlds Tragedie, 334.

All was a sea yet wanted it a coast.

Ovid Metamorphoses I. 293.

Omnia pontus erant, deerant quoque litora ponto.

Then God--or Triton?--sounded a retreat to the waters:

Sabie, Old Worlds Tragedie, 340.

And then retreyt vnto the water soundes.

Ovid Metamorphoses I. 340.

Et cecinit iussos inflata receptus.

As the water receded, tops of trees began to show:

Sabie, Old Worlds Tragedie, 350.

And tops of Pine-trees from the fLOUDS to creepe.

Ovid Metamorphoses I. 345.

Postque diem longam nudata cacumina silvae  
ostendunt.

Sabie then differs from Ovid by ending with the sending out of the birds from the Ark and the promise made by God to man that he would never again cause a flood to come upon the earth. This part of the poem follows Genesis closely.

As usual, Sabie has drawn on the classics for the inspiration of particular passages in his David and Bathsheba. Much of the detail of the king's temptation is directly borrowed from Mantuan. Here can be found the king's siesta, the suggestion that the king should shut his eyes to avoid temptation, the comparison to Narcissus and to the sirens, the well which will fire him instead of slaking his thirst--even, finally, the question whether the good have deserved such a fate:

David and Bathsheba, 20.1.2.

O shut thine eies Narcissus come not neere,  
Least in the well a burning fire appeare.

20.1.3

Sleep still King David in thy Princely bed,  
Where now thou takst thine after-dinners nap:  
O rouse not vp from sleep thy kingly head.  
Least by mischaunce thou fall into a trap.

20.1.4.

Stop Ishag sonne thine eares, keep sayles on hie,  
Least Syrens songs doe drawe thy mind awry.

20.2.1.

Suruaying thus his towne, at length he cast  
His eye-lids downe, and saw Beersheba naked:  
His princely heart, which neuer yet did tast  
Of euill, stroke with burning feuer quaked:  
A fire he caught, by no waues to be slaked.  
And as he striues to quench this flaming fire,  
Still kindles it with bellowes of desire.

20.2.2.

Much better hadst thou kept within thy pallace,  
There on thy harpe t'au'e fed thy mind with joy:  
Or entertain'd some pretie pleasing sollace.  
But are the godly subject to annoy?  
Must they be ruled by a wanton boy?  
His eie approou'd, his heart it gaue consent,  
And both were spurres vnto his bad intent.

Compare with this, the following passages from Mantuan:

Second Eglog, 80-8.

Intermisit iter, donec mitesceret aestus  
Ah peur infelix, aestus te maior in umbra  
corripiet. Nudam videas ne in fonte Dianam  
claude oculos, blandis neu des Sirenibus aurem.  
sors tua Narcisso similis: Narcissus in undis  
dum sedare sitim properat, sitit amplius, at tu  
exteriorem aestum fugiens intrinsecus ardes:  
quam melius fuerat (nisi te sic fata tulissent)  
ad reliquum, redisse pecus...

Second Eglog, 103-5.

Hanc peur ut vidit, periit flammisque tuendo  
hausit et in pectus caecos absorbuit ignes,  
ignes qui nec aquis perimi potuere nec umbris  
diminui.

Third Eglog, 36-7.

Quid meruere boni? nec enim scelus obruit omnes,  
et tamen una omnes pariter pessumdat Erinyes.

Perhaps, too, there is a hint of Metamorphoses XV. 99 ff.

Tunc et aves tutae movere per aera pennas,  
et lepus inpavidus mediis erravit in arvis,  
nec sua credulitas piscem suspenderat hamo;  
cuncta sine insidiis nullamque timentia fraudem  
plenaque pacis erant.

And, 474, following:

Nec volucrem viscata fallite virga  
Nec formidatis cervos includite pinnis  
nec celate cibis uncos fallacibus hamos;

Cf. Sable, 23.2.4.

So doth the Cony fall into the hay,  
So is the bird vnto the Lyme-bush caught,  
So on the hooke the nibling Fish is caught.









